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Guest Artist Recital: Sarasa

Sarasa

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*"It is
my plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

GUEST ARTIST RECITAL

SARASA

Maggie Cole, fortepiano
Brian Brooks, violin
Jennifer Stirling, viola
Timothy Merton, cello

"Mozart's Fortepiano"

Piano Trio in C major, KV. 548

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante cantabile
Allegro

String Trio in G major

Ludwig van Beethoven
(1770-1827)

Adagio - Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro - Allegro - Allegro
Presto

INTERMISSION

Piano Quartet in G minor, KV. 478

Wolfgang Amadeus Mozart

Allegro
Andante
Rondeau

Recital Hall
Saturday, February 3, 2001
8:15 p.m.

SARASA Chamber Music Ensemble

Sarasa is a chamber ensemble drawing on a diverse pool of musicians from the United States and Europe.

Maggie Cole was born in the United States, but now lives in London. She began her musical studies as a pianist, studying in New York and in Geneva, Switzerland. Since 1974 she has specialized in the harpsichord and her teachers have included Jill Severs and Kenneth Gilbert. She has performed and broadcast widely throughout Europe and North America, with frequent recitals on BBC Radio 3.

Since first appearing at the Wigmore Hall in a series of concerts in which she performed the six *Partitas* of J. S. Bach, Maggie has performed there frequently as well as appearing in all the major English festivals. Abroad, she has given recitals in places as diverse as Bruges, Moscow, Warsaw, Tallinn (Estonia), Radovljica (Slovenia) and Istanbul, and Bach's Goldberg Variations in Paris, Basel, Cologne and Chicago.

Maggie has played the various Bach concertos with the Orchestra of the Age of Enlightenment, the London Handel Orchestra, the London Bach Orchestra, the Scottish Ensemble, the Budapest Strings and the orchestra of the Brooklyn Chamber Music Society, New York. Following a recent concert of Bach concerti given at the Wigmore Hall, The Independent newspaper wrote, "unwavering commitment and impeccable style...would surely have pleased Bach himself."

Maggie's recordings on Hyperion and Amon Ra have received considerable critical acclaim. On Virgin Classics, Poulenc's *Concert Champetre* with the City of London Sinfonia conducted by Richard Hickox has been followed by Soler *Sonatas* for harpsichord and fortepiano; Boccherini *Sonatas* with Steven Isserlis (cello); and the *Goldberg Variations*. She has recorded Scarlatti sonatas for Hyperion and has most recently made a two CD set of the complete sonatas for violin and harpsichord by Bach with Catherine Mackintosh. Her other chamber music partners include Philippa Davies (flute), Claire Guimond (baroque flute), Steven Isserlis (cello) and Michael Chance (counter-tenor).

Maggie's recent engagements have included two appearances in the Spanish Arts Festival in London, playing the *Concerto* by Falla with the Nash Ensemble at the Purcell Room and the *Concerto* by Roberto

Gerhard with Diego Masson and the London Sinfonietta at the Almeida Theatre. She appeared again with the Nash Ensemble in Michael Tippett's *To the Elements Be Free* and in *Les Citations* by Henri Dutilleul. Her interest in contemporary music has led to a piece being written for her by Gavin Bryars. It received its' first performance on BBC Radio 3 live from Pebble Mill.

Following a performance at the Frick museum in New York, the New York Times wrote, "...Miss Cole, whose playing of three solo Scarlatti sonatas toward the end underlined her qualities as a graceful, vital musician. This is a keyboard player with an elegant technique and a razor-sharp feeling for phrasing and accent."

Having grown up living in both England and the United States, **Timothy Merton** has had a career divided between the two sides of the Atlantic. His early cello studies included work with Leif Rosanoff, David Wells and Madeleine Foley and at the Mannes College of Music in New York and the Royal College of Music in London. Timothy's concert performances have taken him to the festivals of Spoleto, Edinburgh, Glyndebourne, and Stuttgart, to the New England Bach Festival, and on tour to Russia, Japan, China, India, Europe, Canada, and the United States. He has performed with many of the leading early-music ensembles and orchestras in Britain, including the English Baroque Soloists, the Orchestre Révolutionnaire et Romantique, and the Orchestra of the Age of Enlightenment. Now living in Cambridge, Massachusetts, Timothy plays in a variety of groups ranging from the Handel and Haydn Society to the Boston Lyric Opera.

Apart from being the director of the chamber ensemble Sarasa, he is a member of the cello ensemble Vermonticelli and is on the faculties of The New School of Music and of Phillips Exeter Academy.

British violinist **Brian Brooks** is equally accomplished as performer and teacher on both modern and baroque violin. He studied at the Royal Academy of Music in London and the Banff Centre in Canada, but his most important influence was his teacher in Philadelphia, the legendary Polish violinist Szymon Goldberg.

Brian has given recitals all over Europe and in North America, with performances at the Aldeburgh, Dartington, and City of London festivals, at the Bloomington and Boston early music festivals, and at London's Wigmore Hall and Purcell Room. He has been a member of many chamber ensembles, including the Locrian String Quartet, The Martineau Piano Trio, and The Chamber Music Company, and has appeared as a guest performer with The Brodsky String Quartet,

Capricorn, and The Composers' Ensemble, among many others. He was for several years concertmaster of the Britten-Pears Orchestra, and assistant concertmaster of the London Mozart Players. He is now a member of the Greenwich String Quartet in London, whose first CD, of string quartets by Joaquin Turina, is due for release very shortly. On Baroque violin, Brian has recently recorded the sonatas and partitas of J.S. Bach for the Arts label, and will soon be recording discs of sonatas by Handel and Biber.

Brian is also principal violinist of the Rochester-based ensemble The Publick Musick, whose orchestral concerts he directs. With a bachelor's degree with honors from the Cambridge University—where he held a scholarship in mathematics—and a master's in musicology from Cornell University, Brian is presently completing his doctoral dissertation in musicology at Cornell.

Jennifer Stirling was born and educated in Great Britain where she attended the Guildhall School of Music as a student of David Takeno. Diverting for several years to a career as a professional chef, her love of music led her to further studies at the New England Conservatory under Masuko Ushioda, Paul Kantor and Eric Rosenblith, receiving her Bachelor of Music degree in 1990. One year later, she was invited to participate as both teacher and performer at the Point Counterpoint Summer Music Festival in Vermont. This experience began her gradual transformation from violinist to violist. In 1993 she entered graduate school to study viola with Caroline Levine and Joyce Robbins at SUNY Stony Brook, New York.

As a performer, Jennifer plays with numerous orchestras in Boston, including the orchestra of Emmanuel Music, Boston Lyric Opera, Boston Ballet and the Cantata Singers. As soloist, she has played concertos with the Nashua Chamber Orchestra and the New England String Ensemble (with whom she is principal violist).

Very active as a chamber musician, she has appeared several times on WGBH Radio, has toured Europe with the Ensemble Modern of Frankfurt, and has participated in Summer Festivals at the Yellow Barn in Vermont, the Prussia Cove International Musician's Seminar in the United Kingdom and is a regular guest at the Warebrook Contemporary Music Festival in Vermont. She is a member of Triptych String Trio, and the Coleridge Ensemble - a group committed to the performance and recording of works by black composers. In addition to her playing career, Jennifer is a dedicated teacher and chamber music coach at Phillips Exeter Academy.